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Journal of the Amateur Photographic Society of Madras.

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EDITORIAL NOTES.

THIS number of the *Journal* should begin either with a congratulation or an apology, and as the former is the more pleasant, it will get the precedence. The Honorary Secretary and Treasurer of the Society was absent from the last meeting of the Society, but he had a most excellent excuse for his absence, since he was upon his wedding trip. In the name of the Society, we venture to offer our congratulations and good wishes to Mr. and Mrs. Jackson.

THE apology is more difficult to make. The need for it will be apparent before this reaches our readers, but the delay in issuing this number is due to two causes. The most important of these is the want of contributions from any member of the Society; but as this cause has been frequently operative before, without producing such a serious result, we fear readers will not consider it sufficient. The other cause is that the Editor has been engaged in the unpleasant task of "flitting", and as the flitting involved the packing of some 20 tons of books, instruments, &c., and the carriage of these to a distance of some 370 miles—the last 15 miles on coolies' backs—he can only hope that, for once, he will be excused.

BEFORE the issue of this, the Fine Arts Exhibition will be over, or nearly so, but it is not possible to get for this number any special criticism of the photographic exhibits. This we hope to have for our next issue, but though critics may be plentiful enough, where only verbal criticism is required, we find it difficult to obtain a critic who is willing to have his criticisms published, and even an omniscient Editor cannot be expected to criticise pictures which he has had no opportunity of seeing. We publish, however, the criticism of all the exhibits which appeared in the *Madras Mail*, as well as the Prize List.

A. L. HENDERSON proposes to substitute sodium formate for ammonium sulphocyanide in toning baths. The *American Amateur Photographer* gives the following as suitable baths:—

1. For combined bath

Sodium hyposulphite ...	... 1 ounce.
Sodium formate ...	... 20 grains.
Gold chloride	... 1 grain.
Water	... 8 ounces.

2. For separate solutions the toning bath is

Sodium formate ...	... 20 grains.
Gold chloride	... 1 grain.
Water	... 10 ounces.

The prints are immersed in salt and water and rinsed in plain water, before being placed in the toning bath, and the fixing is done in a 10 per cent. solution of hyposulphite of soda. It is claimed that this toning bath gives beautifully pure whites without a tendency to the double toning, which is so frequently complained of by users of the sulphocyanide bath. Platinum may be substituted for gold, but in that case the bath must be slightly acid.

ACCORDING to M. Gosselin vignetting by chemical means is usually preferable to the more common mechanical process. He prefers to use prints obtained by development, but this is not essential. The solution employed is

Water	... 100 parts.
Potassium iodide ...	... 10 „
Iodine	... 2 „

The silver print is moistened and laid on a sheet of glass larger than itself, and all parts that it is desired to remove are painted over with a brush which has been dipped in the solution. The action can be stopped, at any time, by plunging the print into water, so that the operator has full control over the process. Finally, the print must be again fixed and washed.

THE development of P. O. P. prints is being again considerably discussed at home, and it is a matter that deserves attention even here, though in this country it will hardly be on the ground of time saving that it will be defended. In the winter months in Britain it is often almost impossible to get satisfactory prints by the ordinary printing out process, so that any method by which the time of exposure can be reduced to say a tenth is valuable. Here the time required to get a fully printed out print on P. O. P. is never very long, and the time spent in developing would probably be more than the time saved in exposure. There are of course special cases when shortening the exposure would be of importance, as when a large number of prints are required in a limited time from a single negative. In such a case, one person could attend to the printing while another did the developing, and so much time could be saved—probably at least five times as many prints could be got in a given time.

THE subject was dealt with at considerable length in a paper read before the "Technical meeting" of the Royal Photographic Society on the 24th January by Mr. J. Sterry. He chiefly dealt with the production of prints by development which would require no subsequent toning. After giving an account of the work which had been done by other experimenters in this field, he said that he had himself adopted as the simplest method for use with chloride papers a preliminary bath of two per cent. of hydrochloric acid. The paper is exposed, washed, to free it, from free silver, and immersed for about one minute in the acid bath. After that it can be developed with almost any developer, though a restrainer is usually necessary to prevent fog.

THE colours obtained were most varied, depending on the exposure, the retarding solution, and the developer. Short exposures and strong developers gave cold colours; longer exposures and well restrained developers gave warmer tones. Pure blacks and whites, it seems, cannot be obtained by development alone.

HERR Liesegang points out in the *Photographische Correspondenz* that all the advantages of multiple covered plates can be obtained by exposing ordinary plates through the back. The light in its passage through the film is, of course, greatly weakened, and so there will be little or no trouble from light reflected from the farther surface. The developer, too, will act first on the under exposed outer part of the film, and so produce the best effect. With very thinly coated fast plates, the advantages will be small, but with thickly coated plates, such as many of the slow plates and especially those for process work, the advantage will be well marked.

THE great drawback to the method for ordinary work is that the negative will be reversed; but there are cases in which this is of

no importance, as, for instance, when the negative is to be copied in the camera for producing transparencies, lantern slides or enlargements. In process work the reversal of the negative saves the labour of making a special reversed negative.

We have received the Prospectus of the "World-Wide Photo-Exchange" whose Secretary is F. R. Archibald, Rock Creek, O., U. S. A. from which we make the following extracts:—

The object of this Society is to promote correspondence between amateur photographers, and to facilitate, by its influence, the exchange of photographic prints, ideas, schemes, formulas, experiences and methods between its members in different parts of the world. It also aims to enable its members to collect photographs of anything strange, odd or interesting; historical buildings, places, battlefields, lakes, mountains and fine scenery of all kinds, and, above all, specimens of excellent and artistic photography as demonstrated by its members. It is a continuous Photographic Convention, and it is admitted that more useful photographic information may be secured by the exchange of prints and correspondence than by any other method, save, perhaps, expensive attendance at the various Photographic Conventions.

The W. W. P. E., for the benefit of its members, publishes on the first of every month a list of all members who have joined during the month previous. Each member is given a number, and to his name is appended a list of his cameras, size of prints and an idea of the subjects he has to exchange. The exchanging is done by direct correspondence on any agreed basis. Any special terms of exchange will be inserted in the list, upon request at the time the name appears. Each member receives a copy of this list on its publication during the time for which he joins the Society.

List No. 1 was issued on 1st February 1898. Copies of the back lists are with Secretary and will be sent to new members upon receipt of their application.

The dues for twelve numbers of the list and one notice is 25 cents in stamps or coin. If you wish to join for twenty-four numbers, or two years, send 40 cents. List No. 12 will be issued on 1st January 1899 and all who join and pay 25 cents after that time will receive only twelve lists from and including the one in which his name appears. Foreign applicants will send a postal money order on New York city for the amount of their dues or, by special arrangement with the Secretary, a certain amount of unmounted prints as an equivalent. Unused stamps of England or the English Colonies will be accepted if in good condition.

OUR ILLUSTRATION.

A Typical Burman Scene.

Our illustration this month is by Mrs. McNair, who supplies the following note upon it:—

New pagodas are always being built by some pious Burman anxious to gain happiness in a future state, so they become so numerous one almost tires of the sight of them. But the Burman has a natural taste for the picturesque and generally fixes on a happy site. That of the one in the picture is particularly well chosen, on the banks of a large tank with its setting of palms and tamarind trees. By the side of the pagoda is a plain Hpoongyee Kyoung, but the rich colour of the new teakwood is a fine contrast to the white of the pagoda, and there is also a zyat or rest house, open to every traveller. There are no caste prejudices amongst the Burmans, so the English official does not trouble to carry tents about with him, but makes the best of the zyats which he finds on his route. As they often consist merely of a roof with no walls, they cannot be said to be always comfortable quarters, but with the aid of rugs and blankets hung up as a screen, some sort of shelter can be got and the trouble and expense of carrying tents are saved, in a land where everything is dear.

OUR HOME LETTER.

January 1899.

In a country subject to frequent atmospheric changes the weather is a constant topic of discussion, while the possession of a camera usually puts its owner into a still more discursive frame of mind on the subject of rain, wind, fog, and other atmospheric phenomena which prevent him from pursuing his hobby out of doors. It is true that of those who go in for photography a large percentage confine themselves to what may be called a little out-door amusement in the summer months, while others of the same genus simply bring the camera into use on holiday tours, but the genuine photographer who loves the work for its artistic possibilities plods on all the year round. He goes out at all seasons and during all kinds of weather, when wind or rain do not interfere,

and make the circumstances absolutely prohibitive.

Nothing could have been worse from a photographic point of view than the weather we have had lately; sudden and unexpected storms have sprung up, and vented their fury right and left, and the rain has fallen heavily almost every day. The good old characteristic British winter seems to have become a thing of the past. For several weeks my apparatus has been all ready and my dark slides filled in expectation of a good fall of snow, and the chance of obtaining effective snow scenes, but the opportunity still seems remote.

A correspondent who resides in the South of Scotland recounts similar experiences. "I do not remember seeing a day without some rain," he says, "for four months or so. I have not exposed a plate this year yet. Yesterday afternoon I packed my camera up and went for a walk of five miles or so to see if I could not get something suitable, but it was of no avail, I got a walk and a drenching, but that was all."

When matters are as bad as this the photographer must console himself with practising some of the in-door operations open to him at any time. In preparing lantern slides, or making prints by gas light one can profitably fill up many a long evening. This leads me to mention a very simple method of improving lantern slides.

Supposing you have a slide, which, slightly under-exposed in the first place, has consequently necessitated development for a long period, and has then become stained by the developer. If placed in a solution of mercuric bichloride the yellow stains immediately disappear, and a slight intensification takes place forthwith. With slides that are only a little too thin the improvement so made will often be quite sufficient, rendering further treatment unnecessary. That being so, the slide is removed from the mercury after a few seconds therein, and quickly washed under the tap, because if any traces of mercury are left in the film even for a few minutes the well known bleaching action continues, and the slide loses that sudden density which it gained at the moment of immersion.

If on the other hand the slide is materially wanting in density the simple method of intensification by bleaching with mercury and re-developing with ammonia is usually very effective, and it has the additional advantage that the ammonia converts the image to a rich brown shade quite a change from the familiar black and white. The slide is left for about five minutes in the mercury bath until the image has become so much bleached that it can scarcely be seen. Three or four minutes thorough washing under the tap must then be given, and the slide then immersed in a dilute solution of ammonia which is immediately rocked to prevent uneven re-development. A very short time usually suffices to produce sufficient density, the slide must then be thoroughly washed for half an hour.

Turning to another subject, I read the other day of an excellent plan to keep animals motionless while photographing. Just when ready to expose take a piece of bread or biscuit from your pocket and begin to nibble it. Under such circumstances a horse or dog will prick up its ears and remain perfectly still for several seconds.

The last few weeks have not been marked by any events of great importance in the photographic world. Several new movements are about to be projected. There is talk of a Society for the study of photography in colours, an excellent idea which I hope will become *un fait accompli*. Some of the provincial Clubs are considering a scheme of union according to counties. In Yorkshire alone there are no fewer than 25 to 30 Clubs, and the proposal is to federate these Clubs for the purposes of exchanging lectures, organizing exhibitions, and otherwise promoting the progress of photography. I see also announcements of several new local Clubs in different parts of the country.

PERCY LUND,
("MATTHEW SURFACE.")

PROCEEDINGS OF THE SOCIETY.

General Meeting, held at the Masonic Hall, Mount Road.

Friday, 3rd February, 1899.

MR. E. W. STONEY, *President*, in the chair.

NEW MEMBER.

Colonel Routh, proposed by General Sibthorpe, C.B., seconded by Mr. E. W. Stoney, was unanimously elected a member of the Society.

MISCELLANEOUS.

Photographs of the Solar Eclipse on glazed P.O.P. were exhibited.

THE SPECIAL COMPETITION.

The awards and Judges' remarks will be published in the next issue.

EXTRACTS.

Preparing Negatives for Printing.

BY E. DUNMORE.

I will describe, to the best of my ability, the various methods adopted for the improvement and modification of negatives prior to placing them in the hands of the printer.

In this matter there is nothing new, for, practically, the limit of improvement was reached years before our modern gelatine films were thought of. There are, of course, some few plans rendered possible by the robust character of a gelatine film that were quite impossible with the more delicate collodion ones, and to which I shall allude in due course.

As the necessity for doctoring negatives has always existed, and the faults and shortcomings remain of a similar character, the means of improving them will of necessity be of a stereotyped nature.

The very question of doctoring, faking, touching, or improving negatives, or whatever term may be employed, has from the first been a subject for argument, and will possibly remain so. We may assume that, whatever hand

work is put on a negative, it is presumably for the purpose of improving it; whether it always has the desired effect is another matter; any way, I will waive the question of legitimacy and recapitulate the plans that have been, and are, adopted to successfully modify or improve the negative.

As negatives vary in character, the treatment of each has to be adapted to its own peculiar requirements. We will suppose a number of negatives are placed in our hands to make the best of. The first thing to do is to sort them, and for convenience we will divide them into two classes, the too dense and the too thin. The too thin ones may be grouped into the over-exposed, and under-exposed, the under-developed and correctly exposed; and the too dense ones into under-exposed, over-exposed, over-developed and correctly exposed. In addition to these are *local* faults, such as spots and pinholes, abrasions of the film, and irregularities of development or density. In treating these negatives, let us first take the negative thin from over-exposure, one of the most common faults that occur. Now, here we have a negative full of detail, almost too much, in fact, and one that will produce only a poor, insipid print, unless it can be in some way improved. If we start intensification without giving it any previous preparation, we only make a slower printing negative with little improvement in brilliancy; therefore, the first thing to do is to remove some of the image from the deepest shadows by submitting it to a bath of ferricyanide of potassium and thiosulphate of soda, five grains of each salt to the ounce of water. We lay the negative in a *white* dish in this solution, and when the dish can be seen tolerably distinctly through the *deepest* shadows, remove it, and thoroughly well wash, when it will be in a condition for intensification by any process usually approved. This plan invariably gives good results, *unless* the exposure has been so prolonged that reversal of the image has begun to set in, when the case may be considered hopeless. Negatives too thin from under-exposure are usually so deficient in detail that very little good can be expected from them by any treatment; *slight* intensification may be resorted to, and the printing conducted in a weak light in order to encourage the printing of as much detail as may exist; much intensification of such negatives only produces the familiar soot and whitewash prints. Correctly exposed negatives, if too thin, are usually so because the development has not been continued sufficiently long. Intensification *without* any preliminary treatment is indicated. This want of density is frequently caused by the use of unsuitable developers, rapid plates being more prone to this fault than slow ones, which indicates that possibly the exposure is at the bottom of the trouble. Slow plates are seldom lacking in density whatever developer may be used. Too dense somewhat under-exposed negatives are best reduced by a weak solution of iron perchloride, followed by refixing. In this operation care must be taken not to carry the change too far, as no reduction is noticeable in the perchloride solution, which reduction only becomes apparent *after* the action of the fixing bath; a few experiments with worthless negatives should be made previously as a guide. The process can be repeated time after time if the reduction is insufficient. Small patches of density may sometimes be conveniently reduced by mixing a little gum with the reducing solutions and applying with a camel-hair pencil; the gum is added to prevent the solution spreading, of course well washing afterwards. Too dense over-exposed negatives are best reduced with potassium ferricyanide and thiosulphite of soda solution, and, if only a slight reduction is required, a dilute solution of hydrochloric acid will frequently be found sufficient for the purpose. Over-developed negatives can be reduced in a similar manner.

We will now consider the way clear for local treatment of a physical character. In dealing with a too thin image there is no more effective and elegant way than the powder process, by means of which the whole or any portion of a negative can be altered in density at the discretion of the worker, and altered or cleaned off without the slightest detriment to the negative. This plan was advocated years ago by Mr. J. Werge, who specially recommended it as a means of adding backgrounds to portraits. The *modus operandi* is as follows:—The back of the negative is very carefully cleaned from any adhering bits of film or any dirt that might obstruct the light, and polished with whiting and spirit of wine, and finally with a soft cloth or wash leather. A solution consisting of bichromatised dextrine is made as follows:

Dextrine	... 60 grains.
Sugar candy	... 60 ,,
Hot water (filtered)	... 2 ounces.
Ammonium bichromate	... 30 grains.
Water	... 2 ounces.

Filter and mix. This solution is poured on the back of the plate like collodion, once or twice as the case may be, drained off, and the plate dried by artificial heat in the dark room by a spirit lamp or hot-water plates, until the coating is quite hard and bright. The negative is then laid face up on a board covered with black velvet or cloth and exposed to the light for a minute or two; it is then laid on a retouching desk and fine plumbago brushed over the coated surface, when it will be found that the pigment will attach itself to it in proportion as the light has acted on it, the least in those parts most exposed to the light, thus forming a negative on the back of the original that may be made of any density at will by more or less brushing with plumbago; if the first try is unsuccessful, it can be rubbed off and the process repeated. The whole can be done in plenty of yellow light. After completion, expose to the sunlight until the film is equally hard and bright all over. If the colour of the bichromate seems too yellow, merely pouring a little warm water over it will render it quite colourless without injuring the image. If a *background* is required to be added to a negative, the negative must be nicely varnished, as the coating has to be applied to the *face* instead of the *back*. A little dry whiting rubbed with a pad of cotton wool on the varnish will permit the solution to flow equally. The negative image to be introduced is then printed on it in a pressure frame in the usual manner, and developed with plumbago to match in density with the negative to which it has been added. The whole process is so much under control that many modifications may suggest themselves.

A negative may be otherwise good but thinner at one part than another, a fault common enough in the early days of gelatino-bromide plates with hand coating, but seldom met with now, at any rate from irregular coating. We remedy this by rubbing fine blacklead, with the finger tips, over the thin parts, so that the density is equalised; this is, of course, done before varnishing, as all negatives should be if worth retaining. Masses of shadow may be somewhat lightened and improved in the same way, or any other parts where a little extra density would be an improvement. Bear in mind, this sort of thing must not be overdone, or the remedy will be worse than the disease; but, judiciously applied, it is a very useful and easy method of adding a little brilliancy, irrespective of detail.

A too thin negative, *without any detail* in the shadows, had better be consigned to the dustbin, for no known process will make a decent printing negative of it. If there is a little shadow detail, slight intensification *may* improve it, but we must look to the printer to make the best of it by printing in a weak light through pale yellow glass, or by coating the back of the negative with yellow varnish; a little iodide added to the ordinary negative will answer the purpose.

We now come to the treatment of local faults and shortcomings. The first to engage our attention are pinholes, spots, and abrasions of the film. With a little Indian ink and a fine sable brush (some operators prefer indigo blue or other colours; for my own part I prefer a semi-transparent colour that will match up fairly well with the image, and Indian ink supplies this) a pinhole is lightly touched in the centre as nearly as may be, and, provided the colour is of the proper fluidity, the fault will quite disappear, care being taken not to get the pigment on the edges of the fault, or, instead of a black speck on the print, there will be a much more conspicuous white one. Larger spots are got rid of by a series of fine dots, until they are stippled up to match the surrounding film. When a piece of film is bodily removed, the stippling on the face may be supplemented by an even wash of colour on the back of the negative. The larger the fault the more trouble and skill are required to remedy it. If it occurs on any important part of the subject, added to the stippling should be a little skill in drawing, so that the missing part of the subject is filled in in a manner that the hiatus is unnoticeable. It is curious what large gaps may, with a little practice, be filled up, and attract no attention when printed. It may also be remembered that small holes in the film appear much larger than they really are, and give a false idea of the amount of colour that is needed to fill them up; an almost microscopic dot of pigment will stop an apparently large pinhole. My advice to all engaged in this work is to under, rather than over, do it. Having got rid of the holes, pin and otherwise, we proceed to do so with the *opaque* spots. Being provided with a sharp knife and needle, the larger spots must be scraped carefully down, without cutting through the film, and objectionable points of light, in masses of shadow or elsewhere, picked out with the needle point. Faults that occur in the sky portion of the negative are often best remedied by painting out the sky altogether, so that it prints white, afterwards printing in clouds. Clouds can be painted on the back of some negatives, and making their contour hide the blemishes will in many cases be found a very satisfactory plan.

It often happens that, owing to local colour, the bright part of a landscape is rendered with much less contrast and sparkle than it should be to represent the view correctly, or even a little extra brilliancy to that existing would be an artistic improvement. In such cases, accentuating the light with crisp judicious touches of lead pencil or colour will wonderfully improve the subject, increasing the scale of tone and brightening up the whole production.

A general increase of illumination on masses of subjects can be obtained by a *light* sketchy stipple, with soft lead pencil over the part that requires lighting up, without any, or very little, reference to the details. so long as the stipple agrees in a measure with the character of the portion being treated, and the pencil lines are not *hard*. At first sight it might be thought that the lines would appear as defects, but they do not do so, the photographic image showing through and between them—a distinctly different effect from that produced by rubbing lead over the part with the finger-tip, although the thickness of the depth of lead, so to say, may be the same in both cases. Of course, this pencilling must be done on the *unvarnished* film, which, if too hard and glossy, may be made into condition by rubbing a little finely-powdered resin over the surface with a pad of cotton wool.

We now come to a different kind of doctoring, namely, covering the back of the negative with either tracing paper or varnish, coloured or uncoloured, and its removal from those parts that require more printing than the rest. On the whole, I give the preference to tracing paper for landscape negatives, and to varnish for portrait ones, but the character of the negatives must determine which to use. Much depends on the tracing paper—a white papier-mineral lends itself best for this purpose, for, when of good quality, the effect approximates very nearly to ground glass; it also provides an excellent surface for working on with either pencil or colour. I have found the best way to attach the paper is with mucilage of gum arabic, clear and free from dirt; it should always be well strained before use. Lay the paper, cut to size, on a clean flat surface, and evenly apply the gum, but not too lavishly; apply the gummed paper to the back of the negative, press it on smoothly, avoiding air bells, and let it dry. When dry, with a sharp knife cut round the portions from which it is desirable to remove the paper, then moisten it with a wet sponge, and in a few minutes the tracing paper can be easily stripped off. Sponge off the gum where the paper laid, and, when once again dry, it will be ready for any other treatment that may be deemed necessary.

Negatives thus prepared must be printed in diffused light or the edges of the paper will cause defects on the print. Too dense portions of negatives may be much improved by the well-known method of rubbing down with a soft pad moistened with spirit of wine. When the reduction is required with a straight clean edge, a strip of thin card-board, laid on the negative and held firmly in place, will act as a guide, or stencil plate, during the process of rubbing, and limit the area of reduction more neatly than would be possible without such aid. Rubbing down will sometimes save a valuable negative that has been accidentally exposed to the light by having the shutter partly withdrawn in the act of removing the dark slide from the camera or otherwise, but it must be understood to be successful. The proper exposure has already been made before the accidental light has had access to it. In developing, the fogged edge must be developed rather longer than the rest, as, after drying, the fog has to be rubbed off with the spirit pad; the proper image will be found intact if somewhat weaker below it, and with a little pencilling and doctoring, as already described, can be made to print as well as the uninjured parts. In case of a collodion negative this rubbing down is, of course, out of the question, and getting out detail from the dense parts by judicious masking is the business of the printer.

In architectural subjects it is often advisable to block out the sky entirely. In doing this it is a good plan to carefully paint round the building with Indian ink about an eighth of an inch wide, and fill up the rest of the sky with black varnish; it is more easy to work the ink than the varnish round delicate tracery and ornamentation without encroaching on the subject; varnish is so apt to spread in an operation of this kind and spoil the outline. Sometimes portions of a building, projecting into the sky, pinnacles, and such like, do not have sufficient relief; at the same time it is undesirable to block out the sky entirely; in this case the high lights on the pinnacles are strength-

ened with pencil or colour, and the sky immediately adjoining slightly shaded with lead pencil, vignetting it off into the rest of the sky. The introduction of clouds will often be found a convenient method of gaining relief in cases of this kind, the clouds being painted on the back of the negative.

Sometimes portions of interiors of buildings are so badly illuminated that the detail is not sufficiently strong to print; in such cases the leading lines of light may be strengthened by pencilling over them, and, when the subject permits, a slight wash of colour may be put on the back where a little additional strength is required.

Sometimes in seascapes the separtion of water and sky is not sufficiently defined; we improve this by *ruling* a straight line where the horizon should be, and softening it off into the sky with a little pencil shading.

It frequently happens in a landscape that a spray of foliage comes in at the top or sides of the picture without any apparent connection with it; in such cases it is advisable to stop them out altogether by colour or black varnish, according to their size; branches blurred by movement against the sky are almost always better printed out.

We now come to negatives that have been cracked or broken. One that is merely cracked, or even broken, providing the film is undamaged, may be restored to its pristine usefulness by transferring the film to another plate. A very dilute bath of fluoric acid, a few drops to the ounce of water, will soon cause the film to separate, with a little assistance, from its supports, when another piece of clear glass may be introduced beneath it, and the two—film and glass—lifted out together, adjusted to its proper position on the plate, and set up edgewise to dry. If the transference of the film is not desired, the negative may be laid on another piece of glass the same size, and bound together by pasting paper round the edges like a lantern slide; prints from it *must* be taken in diffused light, and, by preference, with a piece of white blotting-paper laid over to still further modify the light, which should be permitted to fall *along* the crack, not across it. If the negative is broken into several pieces, a piece of glass the size of the original negative is prepared by coating the surface with a little Canada balsam, and the glass made fairly hot; the broken negative is then adjusted, face upwards, on the balsamed glass, and the pieces pressed into close contact, squeegzing out as much balsam as possible; this is laid on a perfectly level surface and to harden; the broken piece of negative and its support are then bound round the edges with paper, and the balsam that may have oozed out between the pieces, as on the surface, nicely cleaned off with a soft rag and turpentine; the chipped film is then repaired by stippling with colour, and printed in the same manner as a cracked negative.

Collodion negatives are subject to an annoying fault, consisting of vermiculous cracks all over the surface, owing to the contraction of the varnished films. The best remedy is to rub over the surface finely powdered black-lead with the finger-tip, which will fill up the cracks and make the negative again useful. Occasionally, in addition to the cracks, the film will leave glass and rise in ridges. This is remedied by pouring some methylated spirit into a sufficiently large dish, in which is laid a small block or two in the spirit, so that the negatives, placed on them face upwards, will just be above the spirit level. Cover the whole closely down for a little time, when the vapour of the spirit will soften the film, and the ridges will be found to have disappeared. These faults are owing to the unequal contraction and expansion of the varnish and the collodion. The usual method of cleaning a collodion negative is by means of a solution of potassium cyanide, but after this cleaning the negative must on no account be revarnished, or the probability is the image will be dissolved partly or entirely, and the negative destroyed. I have now, I believe, recapitulated most of the ways and means of preparing negatives for the printer, all of which are, or have been, adopted successfully at one time or another. It only remains, as it were, to give the finishing touch, for the sake of neatness, by lining and blacking round the edges of the negative. *Before* varnishing, the size and amount of subject should be decided upon, as giving the most artistic appearance to the print. With the aid of a flat ruler and sharp knife point, a line is clearly cut in the negative film enclosing the subject. Then, after varnishing (for I consider all negatives worth keeping are worth varnishing, as I have before said), with a ruling pen and black varnish, *just outside* the scratched line rule a black line, and fill up the space between the black line and the edge with black varnish. This will give a finished appearance to the print, and much facilitate trimming; it also affords a suitable space for name or number.—*(Photographic Club.)*

The Madras Fine Arts Exhibition.

After a five years' sleep, the Madras Fine Arts Society has been roused into waking activity by the lovers of the beautiful in the Southern Presidency, and the Exhibition at the Senate House, which was opened on the 25th February, is a substantial proof of its awakening. The Exhibition is a really good one, and thanks to Dr. Thurston and Mr. Chatterton, who have been indefatigable in their exertions, it is, in general arrangement, far superior to anything of the kind in former years. Besides pictures in oils, pictures in water-colours, and photographs of all kinds, there are exhibits of artistic work in wood and in metal—specially worthy of attention being the collections of articles made in aluminium. The general arrangement is, as we have said, admirable. Two huge screens stretching across the whole breadth of the Senate House divide the great hall into three rooms, and form the walls on which the pictures are hung, while silver plate, wood-carvings, etc., disposed on stands and tables, break up the vacant spaces. As regards the general merits of the pictures, the critic is chiefly struck by the fact that the oils are, on the whole, better than the water-colours, and with regard to the oils we notice a decided progress in native art, to which a strong impetus has been imparted by the works of Ravi Varma and his pupils. The pictures have been hung according to classes—the landscapes being on one side of a screen, the figure subjects on the other, an arrangement which doubtless facilitated the labours of the Judges, but which hardly shows off the pictures to the best effect.

Landscapes in Oils.

To begin with the landscapes in oils. The prize for the best picture has been awarded to No. 53, "A Wave," by Major Allport. This, though but a small picture, deserves special attention. It is seldom that an amateur succeeds so completely in such a difficult subject. The dark sky, the varying colours of the sea, the translucent green on the crest of the breaking wave, are all admirably portrayed. It is the best bit of painting in the Exhibition. The prize for the best Indian landscape in oils is gained by Mrs. J. M. Young with "A Madras Mosque" (No. 3). Mrs. Young is one of the most successful exhibitors as she gains two more prizes in other classes. In "A Madras Mosque" the colour of the weather-stained sides of the building is well rendered, as is also the reflection in the tank below, but the edge of the small wall on the right

seems to leave something to desire, and, as a picture, the work would have been improved had the mosque itself not been allowed to occupy so much space. The remaining prizes in this class are taken by Mrs. Allen, one for a set of four landscapes (24, 25, 26, 30) and the other for the best study of an Indian sky. Opinions will differ as to which of Mrs. Allen's landscapes is the best: we prefer No. 25, "The Long Tank". In all of them the sky and general colouring are excellent and show real talent. No. 26, "Madras Beach from St. Thome" is, however, unfortunately marred by the horizon, which dips towards the left instead of remaining horizontal. Other pictures on this screen by the same artist are "Chillon Castle" (No. 49), a finished little painting, and "Adyar Club Compound" (No. 32), a somewhat "impressionist" work which gives a very faithful rendering of the scene depicted. On the left, at the bottom of the screen, Mr. Raja Raja Varma's "A Chill December Morning" is a promising piece of work. The colour of the distant hills reminds one of Egypt, but the light on the water below them seems to be of doubtful justification. The composition is faulty, as too much space is taken up by the tent. No. 29, "Polpens Quay," by Miss Hastings, a rather sombre painting, is well painted; it hardly looks its best in its present surroundings as it is deadened by the brighter pictures around it. No. 35 "Back-Bay, Bombay, after Sunset" is an ambitious picture by Mr. Pestonjee Bomonjee, who has not quite realised his intended idea. The general colouring is almost too brown. Mr. E. B. Havell contributes two pictures, "The Snows at Darjiling" and "Darjiling Bazaar" (Nos. 16 and 41). In both we recognise a master's hand, but neither quite satisfies us. In No. 16 the sides of the mountains appear to be farther off than the snows on their summits, while the row of pointed tree-tops in the middle distance is too suggestive of a gigantic paling. No. 41 is more sketchy and the figures hardly stand out from the white wall behind with sufficient distinctness. Mr. Fellowes-Wilson's "Afterglow on Backwater, Calicut," is a good little piece of impressionism, but the verisimilitude would have been more complete had he chosen a straight bank instead of a tongue of land. The best "impressionist" picture on this screen is Major Allport's "The Brook, Bosham" (No. 2) in which the artist again shows his mastery over a difficult colour-problem.

Figures in Oils.

Turning now to figures in oils, on the right hand half of the screen, we are at once attracted by Mr. Ravi Varma's large picture of "Damayanti and Nala's Bird Messenger" (No. 76) The head and upper part of Damayanti's figure are excellent and seem exactly to represent that part of the beautiful story of Nala which has been chosen for illustration. But the lady's legs seem too long, even for "a daughter of the gods, divinely tall" and the bird is certainly not a correctly drawn swan, though here some latitude may be allowed the painter, as nobody seems to be quite certain whether the *hamsa*, Nala's messenger, was a swan or a goose or a flamingo or a sort of combination of all three at once. Next to this picture is No. 77 "A Hindu Devotee," by the same artist, in our opinion the best figure painting in the Exhibition. It is, however, a pity that the artist by signing his name thereon in large bright red characters spoils the artistic effect of the red glow of the fire in the foreground. Another picture that stands out on this screen is Mrs. Bruce's "Study of a Head," No. 69, a most pleasing little sketch of a bright, smiling Hindu child. Another good picture is "A Gong-Beater" (No. 71) by C. Krishna Raja, a three-quarter length representation of a devotee beating a gong, such as one often sees in the Madras bazaars. The drawing is not quite accurate; the left shoulder, which is pushed forward, is out of drawing, but the pleasant ugliness of the face is excellently portrayed. The prize for the best figure falls to No. 82, "Water Carrier," by C. R. Raja Varma. It is a back view of a woman steadying with one hand an earthen waterpot on her head. She is dressed in white and the outline of the limbs showing through the thin cloth is well given. It is a pity that the colours of the waterpot and of the flesh are so much alike and that the arm that supports the pot is quite so long. Mrs. J. M. Young's two pictures, "A Sowar of the Body-Guard" and "Blue and White" (Nos. 56 and 57), are both excellent of their kind. The finished treatment of the furniture and interior accessories in No. 57 is admirable and the well thought out scheme of colouring produces a most charming effect. Just below these, Mrs. Bruce's "Wait for Me" (No. 58), a little girl crossing a stream, is a clever representation of a bright sunlight effect. In Nos. 61, 63 and 68, by the same artist, we get the same brightness of light and colour. No. 64, "A Parsee Lady," by Pestonjee Bomonjee is a clever picture of a Parsee lady feeding a parrot; the tone is, however, very sombre and the general effect just a little flat. In No. 72, "Mr. Chranjillall Donichand," M. Pithawalla, who gains a prize in the water-colour section, sends a strong study of an old man's head, though this again is a trifle flat. Nos. 86 and 88 by K. N. Parameswara Pillay, studies of heads of old Hindu women, apparently of the lower orders, are very clever and realistic, though hardly pleasing as decorations.

The remaining figure subjects in oils are hung on one of the screens in the centre room. Among these "The Builders, Kodaikanal" and "On the Way to the Well" (Nos. 96 and 108) by Mrs. Bruce attract attention. Like Mrs. Bruce's other pictures, these present brilliant effects of sun-light on bright drapery and some of the figures in each are excellent. The drawing, however, is not quite accurate throughout and the "distance" is somewhat neglected. "A Fruit-seller" by Dastagir Khan (No. 93) is a good piece of work, though the fruit reminds one too much of badminton balls. Mr. B. Pestonjee Bomonjee contributes two admirable studies of heads, Nos. 106, 107, also No. 121, "Friends," the head and shoulders of a girl leaning over a table on which are a cock and various vegetables. This last is a most meritorious piece of work, the expression of the girl being admirably rendered. "Indian Snake charmers" by V. D. Metha (No. 118), is remarkable for its colouring, which suggests some early Italian Master. The figure and face of the standing musician are almost Florentine in style. The same artist contributes a picture representing "Past and Present Fashions of the Parsees" (No. 111), three single female figures, each seen through an archway. Here the ancient fashions are better rendered than the modern. Mr. Bomonjee's "Leisure" (No. 100), two Parsee ladies seated in a room, is a good genre picture, though a trifle hard in colouring. Miss Grace sends "Girl's Head" (No. 127) a careful study of Titianesque back-hair. Miss Muspratt's "Breton Peasant" (No. 131) is successful as to pose and expression, but the hands are sadly out of drawing. No 138, "Portrait of a Child," by Mrs. Allen, is a pretty piece of careful painting.

Flower Painting in Oils.

The opposite screen is devoted to flower-painting in oils and still life. The artists who have chosen oils for their subject have, as a rule, hardly done themselves justice. Most of them pay too little attention to accuracy of outline,

important as it is in this branch of art. There is hardly a picture in which one or more of the flowers represented is not wrongly drawn. The prize is gained by Mrs. Bruce, with "Sunflowers", No. 168, a picture in which the flowers gain much by being placed against a charming back ground sky and cloud. We are, however, inclined to think that the flowers in Miss Sinclair's (No. 177) show the best work on the screen. "Holly-hocks" (No. 158) by Miss Burr, and Nos. 162, 165, 167, 170, 178, 189, by Miss Tempest, are all good, the last being, perhaps, the best of Miss Tempest's pictures. No. 172, by Pestonjee Bomonjee, a collection of fruits and vegetables in the old Dutch style, contains admirable work, though the cut melon in the background is too much like cut cheese. Mrs. Hesketh Biggs' "Bowl of Gloriosa Superba" well deserves its "Highly Commended."

Still Life.

The prize for "Still Life" is gained by Mrs. Young with "An Interior" (No. 166), a good example of Mrs. Young's minute and careful work. Here, as in her "Blue and White," the admirable harmonised colouring produces a most charming effect. Miss May Thompson's "Study from Still Life" (No. 192), a long-necked turquoise blue jar against yellow satin, etc., is also a most successful picture. The glaze on the china and the sheen on the satin are capitally rendered, the whole forming a really excellent specimen of this style of work. V. D. Mehta's "Still Life" (No. 190), in sombre antique colouring, is a remarkably clever effort, the amber beads and the book they rest upon being specially worthy of attention.

Water-colour Landscapes.

Of the water-colour landscapes Mrs. Pinhey's "Marsh-land" (No. 222) is the best. The colouring is somewhat grey, but true to Nature under a cloudy sky. The palms in the distance would be improved by an application of the sponge. but the foreground is excellent and the whole effect most pleasing. Miss McCracken sends a good picture in "On the Quay, Brixham" No. 202. Miss Aline Broun contributes Nos. 204, 241, 246, all of them good, but we prefer "Palmyras", No. 241. Other pictures by Mrs. Pinhey are Nos. 210, 211, 212, 213. No. 211, "Mulki," presents a pleasing representation of sun on tree-tops; the water in the foreground is excellent; but the stones in the mid-distance are not perfectly satisfactory. In No. 216, "Palmyra Palms" Mrs. Bruce introduces the bright sun-effect she handles so cleverly. Major Allport's "Cocoanut Grove, Evening" (No. 216) is another of his masterly "impressionist" studies. The colours of the sky on the right are admirable. Colonel Burgess (Nos. 228, 231, 232, 233) sends some good work and he has also kindly lent several most interesting books of sketches. Of his pictures we prefer No. 238, "On the Adyar, Evening." Mr. H. E. Clerk's "The Goat-herd" (No. 224) and "Vellore Fort" (No. 225) deserve special attention both for their colouring and for their excellent work. Mrs. Hesketh Biggs' "Twilight" (No. 235) merits honourable mention for its atmosphere. Mrs. Atkinson's "The Road to the Temple" (No. 243) "On the Road to Mandalay, (No. 256) and Nos. 275, 276 277, 278, 279 deserve attention. She is very successful in her rendering of the Indian glare on roads and buildings. "Kinchinjanga from Darjeeling," by Colonel Donne (No. 263) is a beautiful study of cloud and snow. Attention may also be drawn to Mr. H. E. Clerk's "Clarens, near Montreux," "Windsor Park" and "On a Tank Bund" (Nos. 268, 268a and 269).

Other Paintings.

On the screen labelled "Post Office" in the centre room are several excellent water-colours. Mr. Pithawalla's "Mr. L. Doonichand" (No. 253) gains the Governor's prize. It is a three-quarter length portrait of a gentleman dressed in white. The face is expressive and well-executed, and the hands are carefully drawn and the white raiment, always a difficult thing to paint, is cleverly treated. The same artist's "A Fakir" (No. 296) is also an excellent study. Mr. Todhunter's prize is gained by Mrs. J. M. Young with a highly finished female head, "A Girl from the Punjab" (No. 287) another charming specimen of this artist's work. In Landscape Mrs. Atkinson's "Mahamugam Tank, Kumbaconam" (No. 279), to which Mr. Justice Shephard's prize is awarded, is a good picture of a sun-lit building. Mrs. Hesketh Biggs sends a clever study in "A Scene in Devon" (No. 273). Mrs. Atkinson gains another prize for "Gladiolas" (No. 270), a beautiful study of flowers well drawn and exquisitely coloured. "Prickly Pear" by Mrs. Elwes (No. 254) is not for competition; it receives a well-deserved "Highly Commended." "Commended" is also Mrs. Pinhey's "Amaryllis," another pleasing study. Mr. Black's prize is taken by Mrs. Formby with "Wild Blossoms" (No. 280)—good both in grouping and in painting—and Miss Minnie Lyon gains Lady Havelock's prize with "Madras Wild Flowers" (No. 298). Miss Sinclair's "Rhododendrons" is a gorgeous picture of a basket full of flowers and attracts attention by its brilliant colouring. Mrs. Munro's "Travancore Orchids" (No. 293) deserves the "Highly Commended" and "Kodaikanal Lilies" (No. 297) by Mrs. Harley Lyon, though but a slight study, shows careful work and accurate drawing.

Photographic Section.

In the Photographic Section the best pictures in the open class are No. 15 "Gerald, son of Captain Carr-White," a clever enlargement of a child's head exhibited by Barton, Son and Co., and No. 24, "Crowd of Pilgrims at Kumbaconam" by Messrs. Wiele and Klein, a very wonderful picture enlargement of a photograph of a crowd in which more than a thousand heads are distinctly recognisable. The series of landscapes (Nos. 22, 23) by Messrs. Wiele and Klein are also most excellent.

In Class B, open to amateurs only, the medals are gained by Dr. Hutchison's artistic figure studies (Nos. 41 to 44), General Sibthorpe's Madras and Coonoor Views (No. 67), Colonel Talbot's beautiful pictures of North Indian Scenery (Nos. 71 to 74) and "A Village Blacksmith" (No. 125) by Mr. W. H. Giles, one of the most remarkable photographs in the Exhibition. The exhibits of Mr. Sloan, (No. 50), Major Youngerman (Nos. 63, 64), and Mr. Tomkins (No. 131) also deserve commendation. Mr. Dunsterville has kindly lent for exhibition a revolving stereoscope holding fifty transparencies. The excellence of his work is too well-known to require additional commendation at our hands; it is enough to say that this stereoscopic collection includes some of the most successful specimens of his skill and is one of the most attractive features of the Exhibition. In "Black and White" the prize is awarded to Miss May Thompson's life-like portrait No. 311, and in this section Mr. Bomonjee's "Head of the Artist" is an admirable piece of work.

Wood-Work.

The centre of the building is occupied by a magnificent revolving book case, very elaborately carved in blackwood, exhibited by the School of Arts. Both in design and execution it is an admirable piece of work, and is one of the finest pieces of furniture ever produced in Madras.

Unfortunately, it rests on aluminium feet, which do not harmonise with the superstructure and remind us too much of the idol whose feet were of clay. Of wood-work generally the exhibits are disappointingly few; the independent wood-carver does not seem to think it worth his while to exhibit. The best exhibit for competition is a table lamp-stand, No. 26, of very beautiful design and excellent workmanship, from the School of Arts, which also exhibits a carved blackwood screen and an easel, both of high excellence.

From the Madura Technical Institute comes an elaborate piece of work "Subramaniaswami on a peacock in a mantapam." The pillars of the mantapam are perfect, but the swami repels us by the sinister expression on his own face and the faces of his attendants, while the effect of the group is marred by the inlaid work at the back intended to give a realistic representation of a wall. The general effect is spoiled by want of taste and harmony in the general composition, while, on the other hand, the individual parts are admirably conceived and executed. T. Goorooswamy Achari sends a carved rosewood and white cedar cabinet. The work is rather rough and the two kinds of wood present too great a contrast to produce a pleasing effect. No. 141, a carved bracket by Ratnam, is a beautiful specimen of lace-like perforated work and would make a splendid over-mantel. Ratnam might, however, have omitted the varnish.

The rosewood teapoys with elephant legs from the Madura Technical Institute are good specimens of the pupils' work, but the inlaying on the top is very carelessly finished. A carved rosewood sideboard exhibited by C. Coopoosawmy is a good piece of carving, though there is a certain want of harmony in the designs introduced. The most beautiful piece of carved wood-work exhibited is the Mysore sandal-wood cabinet lent by H. E. the Governor. This is a really exquisite piece of work, as delicate as lace, and is alone worth a visit to the Exhibition. In the centre room is a Kashmir screen lent by Mrs. Sturrock, a very good example of the characteristic style of Kashmir wood-work.

Metal-Work.

The metal-work consists chiefly of examples of the silversmith's art and collections of the newly-introduced aluminium industry. Of silver plate, Messrs. P. Orr and Sons send a magnificent collection which recalls the sideboard of a City Company. There are huge silver bowls fine enough to serve as Royal christening fonts, and delicately decorated pieces of silver for domestic work, the whole fully maintaining the reputation of this well-known firm. Mr. Daday Khan sends a collection of small articles and also a well-executed model of a taboot. His finest exhibit is a large bowl in *répoussé* work which gains the first prize. Messrs. Framjee Pestonjee Bhumgara send a number of small articles, all good of their kind, Messrs. Barton, Son and Co. send a large silver Polo Challenge Cup and a sliver model of a breech-loading gun composed of about 126 different pieces—it is a perfect model and displays great ingenuity and excellence of workmanship. Messrs. T. Murugesa Buther and Co. also send some well-executed silver articles, the best being a paper-knife, which gains a prize. In this section a noteworthy exhibit is the small silver rose-water sprinkler sent by the School of Arts, a very delicate piece of work. The School of Arts also contributes a centre-piece and three side-pieces in silver. The work in these is excellent, but the general effect is marred by the base of the centre-piece which is unduly solid in proportion to the upper part.

This Exhibition will always be remembered by its demonstration of the decorative capacities of aluminium and their limits. The three large lotahs in *répoussé* work are most beautiful specimens of ornamental work, and they, with the larger panels in similar work, all exhibited by the School of Arts, show that aluminium when treated in fairly large masses is capable of producing most pleasing artistic effects. In these particular exhibits it must also be noted that the excellence of the design employed and its perfect adaptation to the shape and size of the object treated have to be taken into account. The flower-pots on stands exhibited by the Madras Aluminium Factory, although showing considerable excellence of execution, leave something to be desired in harmony of design. The large pierced and incised trays are also very effective, but it appears to us that smaller objects made of aluminium when treated artistically with *répoussé* work, etc., are apt to give an impression of Britannia metal, pewter or imitation silver, and this especially the case when polished and repoussé work are combined Another very fine piece of work is the pair of candle-sticks shown by the School of Arts, though here we should have preferred silver as the material. Besides decorative objects the School of Arts, the Madras Aluminium Factory and Messrs. Murugesa Buther display large collections of household and other articles in aluminium, and one is surprised at the great number of uses to which that cleanly metal can be adapted. The articles shown range from the whole contents of a kitchen dresser to trumpets used in temple worship, from hand-fans to harness-buckles—in fact, almost all articles usually made of other metals can be replaced, often with great advantage, by similar things manufactured in aluminium.

On the whole, we have to heartily congratulate the Fine Arts Society on its Exhibition. We hope it is only the first of a long annual series, and we have no doubt that as it becomes more generally known as one of the fixtures of the year, the exhibits sent will increase both in number and in excellence. Madras owes a debt of gratitude to those who have worked so hard in getting up and arranging the Exhibition. Besides Dr. Thurston and Mr. Chatterton we have especially to thank Mr. W. J. Clifford, the Assistant Honorary Secretary, who has laboured indefatigably, both with brain and hand, and to whom several of the special features in the arrangement are due. We trust his valuable services will be available for many future shows in Madras.

THE PRIZE LIST.

Fine Arts Section.

1. H. E. The Governor's Prize—Best original picture by an amateur artist—Mr. Pithawalla, No. 253, portrait of Mr. Lalchund Doonichund; Price Rs. 100.

2. H. E. Lady Havelock's Prize—Best original Indian wild-flower painting in water-colours—Miss M. Morgan, No. 298, Madras wild flowers; Prize Rs. 50. Mrs. Formby, Lochlospermum and Bauhinia, No. 280; 2nd Prize Rs. 30. Mrs. Elwes, No. 254, prickly pear, and Mrs. Munro, Travancore orchids; Highly commended.

3. H. H. The Maharajah of Travancore's Prizes, (No. 3 to 6)—Best landscape in oils. Indian subject—Mrs. Young, No. 11, a Madras Mosque; Prize Rs. 50. Mr. C. Raja Raja Varma, No. 6, Chill December morning; and Mr. E. B. Havell, No. 41, Darjiling Bazaar; Highly commended. Mr. V. S. Fellowes Wilson, No. 43, Afternoon View, Ghaut Road; and Mrs. Allen, No. 32, Adyar Club Compound; Commended.

4. Best picture in oils or water-colours, by a Native, professional or amateur—Mr. C. Krishna Rajah, No. 71, a gong beater; Prize Rs. 50.

5. Best original picture by a boy or girl, a pupil in any school—Miss Rickie, No. 14, Sunset; Prize Rs. 25.

6. Best original head in any medium by a student in the School of Arts, Madras or Trevandrum; (no competition).

7. Surgeon-General C. Sibthorpe's Prize—Best landscape in water-colours. Indian subject—Mrs. Pinney, No. 222, Marshland,

Kap, S. Canara; Prize Rs. 50. Miss A. Brown, No. 241, Palmyras; and Mr. F. J. Wilson, No. 247, Lowestoft Fishing Smack; Highly commended.

8. The Hon'ble Mr. Justice Boddam's Prize—Best landscape in oils—Major Allport, No. 53, A wave; Prize Rs. 50 Major Allport, No. 2, The Brook, Bosham; Miss Hastings, No. 29, Polperro Quay and Mrs. Allen, No. 49, Chillon Castle; Highly commended.

9. The Hon'ble Mr. A. T. Arundel's Prize—Best sereies of four landscape sketches in oils from nature—Mrs. Allen, Nos. 24, 26, 32; Price Rs. 50.

10. The Hon'ble Mr. Justice Shephard's Prize—Best series of four landscape sketches in water-colours from nature—Mrs. Atkinson, Nos. 243, 277, 279; Price Rs. 50.

11. The Hon'ble Mr. Justice Benson's Prize—Best original flower painting in oils—Mrs. Bruce, No. 168, Sun-flowers; Prize Rs. 40. Mrs. Hesketh Biggs, No. 186, Bowl of Gloriosa Superbal Miss Sinclair, No. 177, Poppies; Miss Tempest, No. 189, Sweet Peas; Miss M. Burr, No. 158, Hollyhocks; and Mrs. Stoney, No. 184, Shoe-flowers; Highly commended. Mr. C. R. Narainsawmy Naidu, No. 180, Kodaikanal Lilies; Commended.

12. Mr. A. J. Yorke's Prize—Best figure painting in oils—Mr. C. Raja Raja Varma, No. 82, Water-carrier; Prize Rs. 50. Mrs. Young, No. 57, Blue and White; and Mr. E. B. Havell, No. 112, Tales of a Grandfather; Mrs. Bruce, No. 108, On the Way to the Well; and Mr. Dastagir Khan, No. 93, A Fruit Seller; Highly commended. Mrs. Bruce, No. 68, Children with Butterflies; Mrs. Bruce, No. 58, Wait for Me; and Miss Grace, No. 127, Girl's Head; Commended.

13. Mr. C. G. Todhunter's Prize—Best figure painting in water-colours—Mrs. Young, No. 287, A Girl from the Punjab; Prize Rs. 50. Mrs. J. W. Evans, No. 261, Study of a Head; Highly commended.

14. The Hon'ble Mr. J. Sturrock's Prize—Best Study of a Head from life—Mrs. Bruce, No. 69, Study of a Head; Prize Rs. 30.

15. Colonel J. Maitland's Prize—Best drawing in black and white or sepia—Miss May Thompson, No. 311, Portrait of H. C. M. N. James, Esq.; Prize Rs. 30.

16. Mr. R. J. Black's Prize—Best original picture of Still Life in water-colours; Prize Rs. 30, (not awarded).

17. Mr. R. B. Michell's Prize—Best original picture of Still Life in oils—Mrs. Young, No. 166, An Interior; Prize Rs. 30. Mr. Viccajee Mehta, No. 190, Still Life; Highly commended.

18. The Hon'ble Mr. Justice Subramania Aiyar's Prize—Best model, or cast taken therefrom, in any material; Prize Rs. 40, (not awarded).

Nos. 1, 3, 7, 8 and 18 open to the whole of India. The remainder confined to Exhibitors from the Madras Presidency, Travancore and Cochin, and Mysore.

Extra Prize List.

1. Maharajah Gajapati Rao's Prize—Second best original picture in the exhibition by an Amateur Artist—Mrs. Bruce, No. 69, Study of a Head; Prize Rs. 75

2. The Rajah of Bobbili's Prize—Second best picture in oils or water-colours, by a native, professional or amateur—Mr. Dastagir Khan, No. 99, A Fruit Seller; Prize Rs. 30.

3. Mr. W. B. de Winton's Prize—Best design for a landscape garden in India; Prize Rs. 30, (no competition).

4. Mr. J. N. Atkinson's Prize—Best study of an Indian sky in oils or water-colours—Mrs. Allen, No. 30, Sunset, Madras; Prize Rs. 30.

5. The Hon'ble Mr. G. S. Forbes' Prize—Second best flower painting in oils or water-colours—Mrs. Atkinson, No. 270, Gladiolus; Prize Rs. 30.

6. Mr. H. A. Sim's Prize—Second best figure painting in oils or water-colours—Mrs. Bruce, No. 96, The Builders, Kodaikanal; Prize Rs. 30.

7. The Society's Prize—Second best picture of Still Life in oils or water-colours—Miss May Thompson, No. 192, Study from Still Life; Prize Rs. 30.

Nos. 2, 3, 4, 5, 6 and 7 are confined to exhibitors from the Madras Presidency, Travancore and Cochin, and Mysore.

Photographic Section.

General Competition.—Gold Medal, value Rs. 100 for the best photograph in the Exhibition.—Messrs. Wiele and Klein.

Class A.—Open to India.

1. Best set of four Landscapes—Messrs. Wiele and Klein, Silver Medal.
2. Best set of four figure subjects—Messrs. Nicholas and Co., Silver Medal.
3. Lantern Slides (no Competitor).
4. Best Enlargement—Messrs. Barton, Son & Co., Silver Medal; and Messrs. Veukiah Brothers, Bronze Medal.

Class B.—Open to amateurs only.

1. Best photograph, any subject—Mr. W. H. Giles, Silver Medal.
2. Best set of four figure subjects—Dr. D. Hutchinson, Silver Medal; and Surgeon-General C. Sibthorpe, C.B., Bronze Medal.
3. Best four other than figure subjects—Lieutenant-Colonel Sir Adelbert Talbot, Silver Medal; and Dr. D. Hutchinson; Bronze Medal.
4. Best Lantern Slides—Mr. E. W. Stoney; Silver Medal.
5. Best Enlargement—Major Youngerman, I.M.S., Silver Medal.
6. Subject of special merit, not included in the above, Mr. G. P. Symes Scutt, Silver Medal; and Mr. H. G. Tomkins, Bronze Medal.

Metal-Ware Section.

H. H. The Maharanee-Regent of Mysore's prize for the best ornamental article for household use in silver or gold—Daday Khan Sahib; Price Rs. 100.

The Hon'ble Dr. D. Duncan's Prize for the best specimen of Metal-ware in the Exhibition—School of Arts; Prize Rs. 50.

Class 1.—Beaten Work.

a. Plain hammered work devoid of ornament, but polished and finished.

Maharajah Gajapati Rao's Prize—School of Arts
2nd prize—Messrs. Murugesa Buther and Co.
3rd prize—Madura Technical Institute.

b Repoussé or ornamental work.

Mr. D. W. G. Cowie's Prize—Messrs. P. Orr and Sons and School of Arts.
2nd prize—Framjee Pestonjee Bhumgara.
3rd prize—Messrs. Murugesa Buther and Co.

Class 2—Cast Work.

b. Ornamental Work.

The Hon'ble Mr. A. T. Arundel's Prize—Messrs. P. Orr and Sons.
2nd prize—Messrs. Murugesa Buther and Co.
3rd prize—Madura Technical Institute.

Class 3—Combined Beaten and Cast Work.

Mr. T. Namberumal Chetty's Prize—Daday Khan Sahib.
2nd prize—Messrs. P. Orr and Sons.
3rd prize—Messrs. Barton, Son and Co.

Special Prize for Ornamental Cast-work in Aluminium, Messrs. N. A. Sundaram and Co., Madras Aluminium Factory.

Architectural, etc., Section.

H. H. The Maharanee-Regent of Mysore's Prize for wood-carving—Muthusawmy Achari (carving of Subramania Swami Mantapam); Prize Rs. 100.

H. H. The Rajah of Cochin's Prize, Worth Rs. 100 for the best wood carving exhibited—K. Kalimuthu Achari (revolving book stand); Prize Rs. 100.

Mr. J. A. Jones' Prize for design for a detached villa residence suitable for Madras (cost not exceeding Rs. 18,000)—M. C. Meenatchi Sundaram Pillai; Prize Rs. 25.

Mr. A. Chatterton's Prize for the best specimen of marquetrie in at least three different woods—S. Masilamani (Karur); Prize Rs. 30.

Mr. H. K. Beauchamp's Prize for the best inlaid panel (marquetrie) in various coloured woods—Masilamani (Madras); Prize Rs. 30.

Mr. E. Thurston's Prize for the best specimen of fixed jali-work in stone—Luchmiah Naidu; Prize Rs. 30.

Mr. A. Chatterton's Prize for the best specimen of fixed jali-work in terra-cotta—Artisans, Government Brick fields; Prize Rs. 30.

Decorative Wood-work.

a. The Hon'ble Mr. V. Bhashyam Aiyangar's Prize—K. Kalimuthu (lamp-stand); Prize Rs. 30.

b. Mr. J. A. Jones' Prize—C. Cupusawmy (Side board); Prize Rs. 25.

c. Mr. G S. T. Harris' Prize—Moonoosawmy Achari (Easel) Prize Rs. 25.

d. Messrs. P. Orr & Son's Prize—Gurusawmy Achary (Cabinet); Prize Rs. 25.

Mr. T. Namberumal Chetty's Prize for the best working drawing for a masonry bridge of three spans, or a steam engine. Open to students of the Civil Engineering College—N. C. Meenatchi Sundaram Pillai; Prize Rs. 35.

Mr. E. Thurston's Prize for the best leaded glass frame in enamel paint; floral design—A. T. Dueman; Prize Rs. 25.—*Madras Mail.*

COMPETITIONS.

(Open only to Members of the Society.)

February	*Flowers.*
March	*River Scene.*
April	*Goats.*
May	*An Interior.*
June	*A Tree.*

RULES.

1. *Two Special Competitions shall be held, in each year, in addition to a monthly competition.*

2. *The Committee shall select the subjects for the Special Competitions, and notice of the selected subjects shall be announced in the Society's Journal in February and in July of each year. The subject for each monthly competition shall be selected two months in advance by the members present at the monthly meeting, and shall be notified in the next issue of the Society's Journal.*

3. *Pictures, &c., competing for Prizes at the Special Competitions must reach the Secretary by the last day of January and of May, and those competing at the monthly competitions must arrive in time to be shown at the monthly meeting.*

4. *Prizes will consist of Silver and of Bronze Medals, and of Certificates of Merit.*

5. *Not more than one Silver and one Bronze Medal shall be given at each Special Competition, and one Silver and one Bronze Medal may also be given at these competitions for excellence in copying, enlarging, lantern slides, or any other special branch of photography. One Silver and one Bronze Medal shall be awarded half-yearly to the exhibitors who obtain the highest and the next highest marks respectively at the monthly competitions. The number of Certificates of Merit granted at each competition is left to the discretion of the Judges.*

6. *A member may receive only one Silver and one Bronze Medal in the special, and one Silver and one Bronze Medal in the monthly, competitions, held during the same year; but should a member who has been adjudged a medal be disqualified under this rule from receiving it, he shall be given a Special Certificate instead, marked 1st or 2nd Prize.*

7. *A Special Committee of three members shall be appointed Judges by the General Committee to carry out, subject to these Rules, all arrangements connected with the competitions.*

8. *The Special Committee shall be appointed after the Annual General Meeting in January, and shall hold office for one year, and any vacancy occurring will be filled up by the General Committee.*

9. *The Special Committee shall decide upon the merits of the pictures, &c., sent in for competition, and their decision shall be final. The system of judging the monthly exhibits shall be by awarding marks, a record of which shall be kept by the Judges, the marks being totalled and the results declared half-yearly. For this purpose, only the three highest marks awarded at each competition to each competitor shall be recorded, but not the aggregate marks gained by each for a number of exhibits.*

10. *If any member of the Special Committee is a competitor, the General Committee shall appoint a non-competing member to act as Judge at that competition instead of the competing member.*

11. *No exhibit shall compete twice, but pictures, &c., already exhibited elsewhere, may be sent in for the competitions.*

12. *Lantern slides sent in for competition shall be in sets of six, and shall be judged upon the screen.*

13. *The Special Committee shall not award any Prizes or Certificates, unless they consider the exhibits to be worthy of such distinction.*

14. *Each competing exhibit shall be the entire work of the exhibitor, and when sent in shall be accompanied by a Certificate in the annexed form:—*

> *"The (1) Arranging, (2) Exposing, (3) Developing, (4) Retouching (if any), (5) Printing and (6) Trimming and Mounting were done by me without assistance."*
>
> ______________________
>
> *Member, A. P. Socy. of Madras.*

15. *All pictures for the Special Competitions shall be mounted, and may, at the competitor's option, be framed but not glazed. Those for the monthly competitions need not be mounted, but should be trimmed.*

16. *Each competing picture should have a name or title, which should indicate the nature of the subject.*

17. *No competitor shall be allowed to send in more than six pictures to compete for any particular Prize, but the same member may compete in all branches specified in Rule 5.*

18. *The pictures gaining 1st and 2nd Prizes at the half-yearly competitions, and the best pictures sent for the monthly competitions, shall, when practicable, be reproduced in the Society's Journal.*

19. *To give up-country members an opportunity of seeing the competing pictures at the special competitions, the pictures shall be circulated to all members of the Society, not residing in Madras, who apply to see them. As this arrangement can only be carried out by the cordial co-operation of the members themselves, they are expected to forward the pictures without delay to the next member, and to send one of the accompanying post-cards to the Secretary, so that by this means the progress of the pictures may be traced.*

List of Members whose Dark Rooms are available for use by Members of the Madras Amateur Photographic Society.

T. P. S. Nagaratnam, 47, Malayappen Street, Black Town.
E. Maennig, Buckingham House, Tranquebar.
J. Chokanna, Amildar, Bowringpet, Mysore State.

SALE AND EXCHANGE.

For Sale.—A Hand Camera with 6 double dark slides, Thornton-Pickard quick shutter and Goerz lens 5 inch focus.

Price Rs. 100.

Apply to F. DUNSTERVILLE,
Mount Road, Madras.

NOTICES.

Members of the Madras Amateur Photographic Society are permitted to use this column free of charge for two insertions of each advertisement—all subsequent insertions of the same being chargeable at 2 annas a line. When an advertisement becomes liable to this charge, it will not be inserted unless a postal order or stamps to the value of the charge are previously sent, addressed to Graves, Cookson and Co., Scottish Press, Mount Road Branch, Madras. Advertisements received up to the 5th of each month will be inserted in the next issue of the Journal; those received after this date will be held over for the subsequent issue.

Subscribers, and others who are not regular dealers may make use of this column for advertisements by paying at the rate of 3 annas a line.

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N.B.—The Journal is issued on the 15th of each month, and is posted free to members of the Madras Amateur Photographic Society.

Entrance Fee, Rs. 5.—Annual Subscription *for Resident Members, Rs. 15; for Up-country Members, Rs. 12. Members joining after 30th June pay Half-year's Subscription.*

Candidates for Election—*should be proposed by one member and seconded by another; and they will be ballotted for at the following meeting.*

Ordinary Meetings—*of the Society are held on the first Friday of each month at 6 p.m. and members are at liberty to introduce visitors.*

Letters to the Editor—*should be addressed care of Messrs. Graves, Cookson & Co., Scottish Press, Mount Road Branch, Madras.*

Letters to the Honorary Secretary—*should be addressed to S. Jackson, Esq., care of Messrs. Binny & Co., Madras.*

Letters to the Honorary Treasurer and Remittances—*should be addressed V. G. Lynn, Esq., care of Messrs. Best & Co., Madras.*

Communications regarding the issue of the Journal—*should be addressed to the Publishers.*